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THE HAND BOOK OF DRESS-MAKING

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THE HAND-BOOK
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THE HAND-BOOK

OF

DRESS-MAKING;

INCLUDING CORRECT RULES FOR THE PURSUIT OF THE ABOVE ART, AND CONCISELY ILLUSTRATING THE MODE OF FITTING AT SIGHT.

BY

MRS. M. J. HOWELL,

OF REGENT STREET.

With Lithographic Designs and Keys.

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ERRATA.

Page iii. line 16, for "on," read "upon."
— 10, — 5, for "same time accurate," read "same time so accurate."
— 26, — 13, for "en bon point," read "embonpoint."
— 29, — 11, for "as," read "for."
— 30, — 5, for "deserving admiration," read "deserving of admiration."
— 33, — 2, for "as," read "for."
— 33, — 15, for "size of rouleau," read "size of the rouleau."
— 34, — 8, for "rouleau," read "rouleaux."
— 40, — 5, for "set," read "sit."
— 53, — 10, for "set," read "sit."
— 64, — 17, for "as," read "for."
— 77, — 11, for "on," read "or."
— 78, — 21, insert "however" after "this."

In Plate I. for "berther," read "berthe."

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INTRODUCTION.

For some years past I have been repeatedly urged by my friends and pupils to publish to the world, in the form of a hand-book, my experience and improvements in the art of dressmaking. Before I commence the explanatory portion of my system of tuition, it may, perhaps, be satisfactory to my readers if I prove my capability and the motives which have induced me to promulgate a theory, that I have recently, and with eminent success, reduced to practice.

I claim precedence as the sole inventress of teaching the art of Dress Making in a

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series of lessons. That what I have professed to do has been accomplished, my numerous pupils will be evidence sufficient to prove. I cannot here refrain from expressing (through the medium of this publication) my most sincere thanks to the numerous ladies of rank and fashion who have patronized me, and for the satisfaction so kindly expressed to me in the various letters I have received: these tokens of their remembrance have been truly grateful to my feelings, and stimulate me on every occasion to merit a continuance of their favours.

A preface to a book, however elaborately written, is at best, a mere recommendation; the perusal of its contents is the only true test of its utility. From a very early age to the present time, I have devoted myself almost exclusively to the science of Millinery, with Dressmaking. I claim indul-

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gence when I speak of it as a science,—I wish not to use terms which may be considered as incorrect and inapplicable, but I hope to prove, that even the fatiguing occupation of the latter, requires scientific skill, to be well and effectually accomplished. Millinery, with Dressmaking, separately or connectedly, has been considered a work requiring the devotion of years for its attainment. I am about to establish the fact, that instead of years, it may be accomplished in months, thereby proving to demonstration my own capacity.

Instruction in the various branches of art is looked on by English women with pleasure; they feel it as an auxiliary in erecting the structure of a superior character,—the wishes of the heart must precede the intellect, and furnish motives for the employment of its powers, and,

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with this happy impression, they seem fully to comprehend that serviceable employment will alone tend to direct the mind to noble and virtuous purposes.

I shall now attempt to prove with how great a share of confidence I can recommend the practice of my theory. Having gone through the drudgery (if I may so express myself) of learning by the old system, I am enabled to arrange a plan which will spare learners many years of useless labour and expenditure. It would be to the advantage of every family of moderate means to have their daughters instructed in this useful profession, for, should they even be so happily situated through life, as not to require their own talents or exertions for their support, it is a knowledge that will not be oppressive to them, nor interfere with their comfort. Or if, on the contrary, by a

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painful reverse of fortune they be thrown on the world without any apparent resource, they would find the benefit of having devoted a short time to a pursuit that would enable them to rise above misfortune, and give them the means of an honourable existence. It has been my pleasing task to instruct several young ladies in their day of prosperity, who have since, by painful bereavements, been placed in positions requiring their personal exertions, and have, happily, succeeded in obtaining situations of great respectability through my introduction.

In the method I am about to promulgate, observation, attention, and diligence are necessary. I wish particularly to impress on the minds of young persons, that, in acquiring an art, let it be what it may, the strictest attention is indispensable. It will not do to look at one object, and

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suffer the mind to wander to another; the pupil who wishes to profit by my instructions, must, for the time being, devote herself wholly to me. Individual taste is less essential than is generally supposed,—fashion rules taste and will ever do so. We occasionally see the most egregious bonnets, sleeves, pelisses, &c.; and ladies exclaim "what a hideous mode!" Nevertheless it becomes the rage, frequently from its very peculiarity, and those most opposed to it are compelled, from their position in society, to submit to the tyranny of fashion. At no period, probably, has dress been more studied than at the present.

The intercourse of England with France has a decided tendency to improve the style of dress. The native beauty and elegance of English women is proverbial; —not less so the refined taste and dis-

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tinguished appearance of French women. From occasional residences in Paris, I cannot but acknowledge that the art of dressing (not dress) is more perfectly understood there than in our own country. The business of the toilet is, with the Parisians, a perfect study; an almost scientific research. A French lady examines every colour, combines them with her robe, her ornaments, her shoes, her gloves,—they are matched or counterpoised with a precision unequalled; or, should she feel herself at a loss to unite her ideas sufficiently to meet her wishes, she calls the faculty of observation to her aid, and studies what is elegant in others, and applies for her own benefit the result of another's labour. Still fashion rules the day, and taste, however recherché, must yield to her dictates.

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PRELIMINARY REMARKS.

" These are the gifts of art, and art thrives most,
Where commerce has enrich'd the busy coast;
He catches all improvements in his flight,
Spreads foreign wonders in his country's sight;
Imports what others have invented well,
And stirs his own to match them, or excel;
It 's thus reciprocating each with each,
Alternately the nations learn and teach."

COWPER.

IT will be necessary for me to commence an explanation of my new system of measurement, which in some degree I owe to the French, who have always taken their measures by propor-

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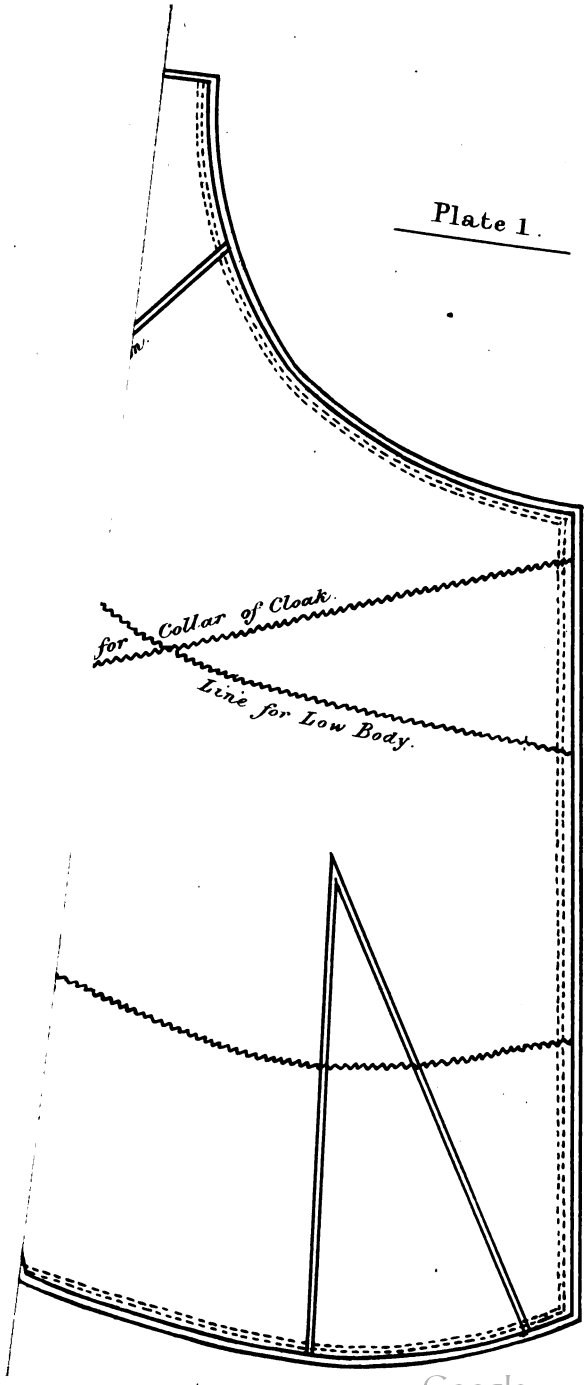
tions. In offering to the public my entirely novel method, I trust it will be acknowledged that I have improved even on the Continental plans. My system will be found so expeditious, and at the same time accurate, that a measure may be taken in the space of three or four minutes, even by a novice;—so simple is the style in which it is accomplished, that a child might acquire it by taking a two hours' lesson from the diagram which is arranged for the study.

EXPLANATION OF PLATES.

No. 1, is a high body, the bust formed by one plait;—from this simple pattern, every description of body, cape, collar, chemisette, or pelerine, might be cut. This pattern admits of various changes. See plate No. 2. It is there composed of dissected pieces (if I may be permitted the expression). Plate the Second is

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Plate 1.



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intended to show the form of a stomacher, or point body, which fashion ordains at present as dinner dress; and full toilette bodies, those where the bust is formed by three plaits, are more in use for demi-toilette or promenade costume.

Much may be said against the old and fatiguing system of taking measures, but my purpose is more to prove that with the march of intellect the improvements in every branch of art have been equally progressing, than to expatiate against the system of others. My belief is that nothing is so perfect but it may be improved upon.

Several establishments of the highest respectability and renown have kindly accepted my plans by way of experiment. They have since become purchasers of the full number of symmetrical designs, which I trust will be accepted as evidence of their value. These are divided into classes, for the more ready expla-

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nation to the uninitiated; each class contains six numbers; the price varies from 4*s.* 6*d.* to 5*s.* 6*d.* according to the quality of the envelope. Orders, accompanied by a post office remittance, will meet with immediate attention.

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LESSON I.

On Measure Taking.

THE symmetrical designs afford the key to fitting at sight. They have been formed on models moulded in the highest perfection of the human form, and will enable the pupil, with the aid of the explanations herein contained, to correct, in the figure she requires to fit, any inaccuracy. Each envelope contains a design, complete for trying on; the pupil has only to act from every unprepared design after the same method; they will then be able to take any figure however difficult.

I proceed to lay down rules for the use of the unprepared designs.

First, take some soft Irish linen or lawn,

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(neither calico nor lining will answer the purpose); choose it of fine quality, as there is less dress in it, and it is sufficiently firm not to be elastic, which is liable to endanger the fit. As it is necessary to do so, I shall proceed with shewing the three distinct ways of the material:—The *straight*, be it understood, is the width, the *selvage* the length, and the *bias* the cross way; and as this style of body must invariably be cut on the bias at the centre of the front, I deem it better that I give all directions relating to bodies from the centre.

The selvage must be so arranged, as to run from the centre, in a parallel line, towards the shoulder. Observe the yellow mark across the designed pattern; be sure to place the selvage in the same direction, which will bring the material on the direct bias up the centre. Pin the pattern very neatly on the Irish or lawn. Be careful to have no crease in whatever you are cutting out, or this will interfere materially with the fit. Mark round the pattern with a

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blue pencil; this must be done very distinctly. Do not forget to carry your tracing to every part. Commence cutting one inch and a half from your paper pattern;—it will be necessary to leave this width of turning at all parts, the arm-hole excepted. For example, see prepared design.

Do not cut out the plaits which form the bust;—that is to say, when you are acting from a design which has plaits, next proceed to cut out the back and side pieces. Refer as before to the yellow mark on paper pattern, as to where the selvage must be placed. Allow a full width hem to the half of each back; see that the turnings correspond with those on the front, narrowing them towards the arm-hole, which must be slightly notched. By referring to the prepared design, all these explanations will become evident and simple. In fixing up the seams, refer to the prepared design; in fact, in all cases of difficulty the elucidation will be found therein.

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Close your lining with a coarse thread, and tack it together like the copy. You will observe that it is pinned up the front and under the arm, these being the parts most likely to need alteration, and which can be the more easily rectified, either as taken in or let out;—which will occasionally be necessary, if the proportions of the figure are not entirely perfect. Should any difference be found in the two sides, the mode of correction will be explained in a future lesson.

I must here remark, that should the design at any time fall a little too short in the depth from the shoulder, add a small strip of Irish to lengthen it; this will only occur when the shoulders are high,—in that case it will require a little pad at the fall of the shoulder. For information, see rules for padding.

To those in business, the writer would recommend a set of soft Irish linings to be kept at all times made up from the designed patterns; so that should a gentlewoman call to

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give an order, the measure for her dress could be accurately taken in a few seconds,—thus sparing much useless fatigue to the lady, and exertion on the part of the dressmaker.

Having prepared all the given number of bodies, either in Irish or lawn, after the order of 1, 2, 3, 4, 5, 6, from the designed patterns, mark them with the same number of inches on the margin of the lining as you find pourtrayed on the pattern, which will be a certain number of inches across the shoulder, and a proportionate number for the waist. You must then take the ribbon measure, and pin it at the centre of the front, continuing it across the back, and letting it reach to the point of the shoulder (which spot is illustrated by a simple red mark in the prepared design); arrange it so as to meet at the pin; by these means you ascertain how many inches the figure is round. In the next place, halve the ribbon measure, and apply it to the half of the body of the nearest corresponding number of inches. You

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must then take your measure on the lining body only, from the blue mark back and front, placing it to the verge of the shoulder on the lining, as well as on the lady fitted. The waist must be taken simply round, and the number of inches observed. This will require to be measured to the lining body in the same way; should it be exact, or nearly so, you may try it on. In closing up your seams, be most particular to notice that all your marks agree. See the prepared design, where all parts will be found to match with the greatest nicety.

A tight sleeve pattern will be found with the case of designs, which, like the body patterns, have been formed on a modelled arm. Here again it will be found necessary to make trifling alterations, according to the length or shortness of the arm it may be intended for. Prepare all sleeve linings after the plan of the one given as a pattern; and when tried on the arm, allow only narrow turnings. The same

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width margins will be necessary for the outside. In like manner, when you have tried on your lining body, you may cut away all the superfluous turnings which are allowed at the waist, front, and seams, leaving only the same width as at the arm-hole. By this mode, joined to the information laid down in Lesson No. 2, you may save half a yard of silk in cutting out your body and sleeves; and again, in Lesson No. 5, in cutting out a full width skirt, another three quarters of a yard may be saved, or, by lining the hem, a full yard. Thus to persons wishing to act with economy, one yard and a half of material may be saved even in a plain dress, without in the least deteriorating from the handsome appearance of the robe.

"And though our country every where is filled,
With sempstresses and with gentlewomen skill'd
In this rare art, yet here they may discern
Some things to teach them, if they list to learn."

JOHN TAYLOR.

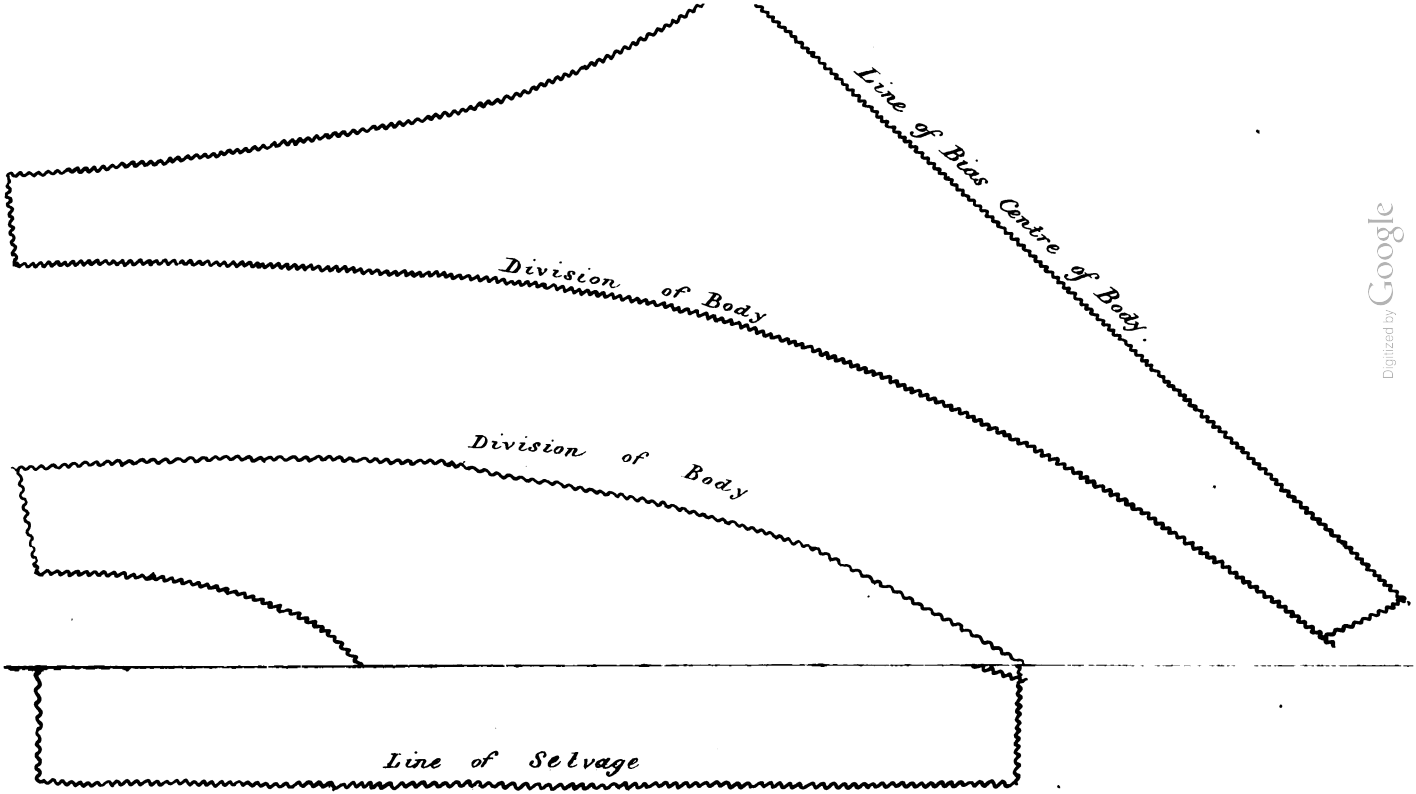
As I have before mentioned, it is at the request

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of my pupils that this work is attempted; should it fail to convey, absolutely, the art of dress-making, it will, at all events, materially assist those who are partially acquainted with the business.

No young lady that is apprenticed or about to be apprenticed to dress-making, should be without this faithful guide, since here are portrayed all the paramount features connected with the art. The information here contained will serve to educate the greatest novice in the theory of the business, allowing the practice to follow. Again, no work-room should be without a copy, since it will save the principal much time and fatigue in giving various directions. Should a young lady be admitted as an apprentice, let her learn the remarks here offered, and no doubt can exist as to their utility; since it often occurs, in the absence of the principal, that the apprentices are left to manage their own work.

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LESSON II.

On Cutting out with Economy, and Making up the Dress.

HAVING tried on the lining body, and finding it ready to receive the outside, you proceed to open the various seams, and when this is accomplished, place each piece that forms the body on the silk, or on whatever material you have selected for the dress; this must be done with the greatest nicety, allowing each piece to fit as accurately as possible into the other. On no account be regardless of the way in which the threads run; your lining will prove a sure guide, provided you attend to the rule laid down for cutting the lining bodies by the Symmetrical Designs. I recommend that the sleeve linings be laid on your material in the same way, having first ascertained that it fits the arm.

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Should the quantity left be more than you require for turnings, you can cut them off, leaving only a narrow margin for the work.

My next request is, that you tack your body and sleeves through to the outside, precisely on the blue mark;—that is to say, should your lining body require no alteration. Admitting it does, you must then take the pin holes as your guide as to where the alteration must take place. In all other cases be most particular to keep to the blue mark. Be careful that the tacking thread passes through to the outside, as this will not only serve to keep the one secure on the other, but will act as a guide for the inside as well as the out; since it frequently occurs, in making a body, that, before it is completed, the whole of the tracings are vanished.

Point or Stomacher bodies, must be particularly attended to in the putting together; observing that every point is placed to its proper mark. Commence pinning up the seams

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opposite mark. Commence pinning up the seams from the bottom of the body, and by way of being certain, refer to the body which is presented ready prepared in the case of Symmetrical Designs. You will there find illustrated the method for tacking the outside to the lining, after the plan described. It will be impossible to err in making this description of body, if the rules here laid down be attended to.

In stitching the different seams of the body, pay great attention in seeing they are taken exactly to the guide (namely, the blue mark), likewise be careful not to tighten the thread, in stitching them up. Again, I recommend that the felling on the tapes or ribband at the back of the seams,—to admit of the steel or whalebone,—be put on loosely, as in the event of these being tightened, the nice appearance of the body will be destroyed.

In using the whalebone, observe it be perfectly straight before you put it into the casings. Much depends, again, on the selection

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of this article; be careful not to have it soft or too stout: as, in the first place, it will be insufficient to keep the body in order; and, in the second, it will, if too harsh, give the body an ungraceful appearance. As the best kind of whalebone is usually sold in rolled lengths, it is desirable that you place it in hot water, or in front of the fire, to bring it straight previous to cutting it in pieces, as, should the bone curl when in the casings, it would prevent the sit of the body. For the height each bone should reach up the seams, I refer you to the cross mark on the design lining.

In the making up of the body the arm hole will be found to be a very important part. Whether you stitch in your sleeve with or without a cord, be most particular in seeing it is not tightened. Let your sleeve at all times be rather larger than the arm hole it is intended to fit. It more repeatedly occurs that dresses are returned for alteration in consequence of this error than from any other cause.

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LESSON III.

On the Trimming for Bodies.

Where folds are desired for trimmings, they must be cut immediately on the bias. It is not unusual to form them in the front of the body; in such case they must be left a certain depth. I give as a guide one finger in length for the depth of each fold. An occasional lesson on bodies and trimming of every description would prove an advantage, since every season is productive of novelty in style. Tucks, cordings, bindings, French and German hems, all require to be cut exactly on the bias. It is requisite to mention in cutting out some order of material. There are two distinct biases: crapes and twills, for example. Fold back the separate corners, and the fact will become evident; as on the one hand the twill will be seen to run across the fold, and on the other long-

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wise. The appearance of the latter takes much from the effect. Novices should pay great attention in the cutting out of stripes and plaids, since checks or stripes invariably require to be faced in the cutting out. Be equally particular in attending to the sleeves as the body. I should have much pleasure in introducing my various remarks on the different modes of trimming, joined to the effect they would produce, but feel this could only be accomplished through the medium before suggested.

In trimming your bodies, if the figure be inclined to *en bon point*, be most careful in endeavouring to give as little size as possible; for this purpose, introduce few or no trimmings on either the body or sleeves. If trimmings are required, make them of as neat and close an order as possible. Slight figures frequently require a little pad about the front of the arm-hole, and under the shoulder bones. Here you may introduce a little fine horsehair,—that used for stringing pearls is most desirable; but

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that of a more common order is often made use of. Horsehair now takes the place of the wadding formerly used; it is far superior, in consequence of its elasticity. The French never use any other kind of material for pads. Slight figures look far better in bodies that are trimmed. Either capes or folds are extremely becoming. The low body, which admits of the bust being formed by a plait at the shoulder, is a style very generally admired: it is exceedingly becoming when prettily trimmed. This body pattern is in the Class No. 2 of Symmetrical Designs.

Observe, in silks and satins that are shaded, there is an up and a down; the same remark applies to velvets and woollen cloths.

The second class of Designs will further illustrate how every body can be formed from the first plate in the commencement of this work. My intention is to proceed by directing all bodies from the centre, both as relates to cutting out and fixing up. Plate No. 1, as before observed, admits of dissection, and is

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rendered subject to the variation of fashion. Again, the pink paper pattern contained in the second class of designs will evidence the fact, and plainly show the simplicity of the writer's system. Here you only have to observe the plait is first sewn up in the brown paper pattern, having ascertained which numbered design will best fit the individual. Next take your lawn or Irish, and place it on the brown paper pattern, and arrange it in the following manner:—

Begin by pinning it down the centre, which must be on the immediate bias; next arrange your material smoothly at the waist, not failing to keep the plait sewn up in the designed pattern. Again, attend to the arm part; in like manner fix it across the bosom, without the least fulness, allowing it the correct height for a low body, the guide for which is illustrated by a line of notches. By proceeding thus, you will find that you have at the shoulder the same sized plait, that in another case would have taken up its position at the bottom of the waist.

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Prior to taking it off the modelled pattern, be careful to cut it with turnings equal to those left in the pink paper; then with a blue pencil trace round your lawn or Irish to the design you have been acting from. In removing it on to the silk or other material, you tack it as directed in Lesson No. 2, not failing to lay the plait open.

This body is prepared with a point band, which is considered to give a roundness to the waist. Observe the plaits in the band of the pink paper pattern; as, should the waist be worn long, they will be found indispensable.

By studying the different rules here given (and to the value of which every lesson on cutting gives fresh evidence), the greatest novice, with the aid of one lesson from the diagram, will find herself accomplished in all the various methods of dissecting Plate No. 1 *body*, and Plate No. 1 *sleeve*, since each has the same principle, namely, one well-arranged body pattern, and one well-designed sleeve.

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LESSON IV.

On Piping or Braiding.

"Thus is a needle proved an instrument,
Of profit, pleasure, and of ornament,
Which mighty queens have graced
In hand to take."

JOHN TAYLOR.

THE service of silk and other orders of pipings, as well as braid, in producing a pleasing, easy, and agreeable description of embroidery, is fully acknowledged, and when executed with skill is justly deserving admiration. Pipings for working embroidery may be prepared after the following method, whether in crape, gros de Naples, or satin.

In the first place it must be cut in narrow strips immediately on the bias;—for, should the slightest deviation from the bias be allowed to take place, the pipings will twist and thereby spoil the effect. The strips must be cut about two inches in width, and joined together at the

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selvage, not forgetting to cut away the edge if it be of a stubborn character. Some dress-makers fold it together, and run it on the wrong side, leaving it to form a groove through which a bobbin may pass with a bodkin attached to the end.

Fasten the bobbin firmly at the beginning of the work, and allow the bodkin* to pass with the bobbin through the groove, bringing it out at the farther end of the material; by this means it will be found possible to draw the whole length through. Great attention must be paid to the running and turning of it, since it is necessary that it should look perfectly neat and round.

Be careful, in running the material to form the pipe, that no backstitch is taken; and when you come within a few inches of the finishing of a needleful of silk, you leave off, as it will be necessary to stretch the silk, where the running has taken place, to its fullest extent. This is

* The bodkin used for this purpose resembles a long knitting needle, with an eye at the end.

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done by holding the thumb nail firmly on the work and drawing it along;—be careful to take rather a wide turning in, as this serves to give support and to fill out the pipe when turned.

This kind of trimming is worn worked in patterns, round capes, for trimming on bodies, and frequently as a skirt trimming. It is exceedingly pretty in black crape;—you must be careful to cut your crape on the right bias, allowing the twill to run across the pipe and not along it. When it is worked in any kind of pattern, it will be necessary to have a guide, which is arranged after the following plan.

Select some simple embroidery pattern for the purpose: one filled with work must not be chosen. It must be pricked into holes by a small stiletto. When thus prepared, place it on whatever you may wish to embroider, being most careful in regard to its laying perfectly smooth on the fabric. Do not fail to see the pattern is arranged precisely in the position in which you wish it to remain. At the corners

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of the design place weights: this will keep it in the space you wish it to occupy, as should the paper be allowed to slip in the least, the effect would be wholly destroyed. A small muslin bag containing pounce must be rubbed over it, so as to penetrate through each pierced hole. If this operation be effectually accomplished, the design will shew itself as perfect as if painted on the dress. The design thus produced must be traced over with a drawing pencil, the pounce not being sufficiently durable.

Rouleaux are made after the same mode as the piping, with the difference that the silk is cut double or triple the width of the one described, according to the size of rouleau required. Equal attention must be paid to the cutting of the material on the direct bias.

When the rouleau is closed, in place of attaching a bobbin, a certain thickness of lamb's-wool must be substituted, which is attached to a bodkin, and passed through the groove as in the narrow piping. Care must

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be taken to stretch the work under the thumb-nail, as before directed.

The principal difference to be observed, is that, in the latter case, the lamb's-wool must be left in the rouleau when it is turned, and in the former the bobbin is withdrawn. The principals in some houses of business object to the turning of both pipes and rouleau: in such case the silk is still cut the same width, the method in the work alone differing. The breadths must be joined in one long length, doubled and pinned through the middle. Of course the doubling will reduce the width to one inch, and it must again be doubled, first at one edge, and then the other. If proceeded with thus, it will, when filled, become quite firm and round, which is considered a great beauty in making the pipe. By the same rule, the lamb's-wool may be laid in the rouleau, and the material felled over, where the running and turning is objected to.

The mode proposed for the sewing on of the

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pipes by means of the pierced embroidery pattern, is equally desirable for braiding, and the method of tracing is carried out after the same principle. Silk, worsted, or even cotton braid, has a very pretty effect, either as a trimming at the edge of flounces, or to ornament the top of tucks or flounces. It is better that the pattern should be light: — we frequently see most elegant Cashmeres worked after this mode. It is a very inexpensive trimming, and, after a little practice, can be accomplished with incredible expedition. For children's dresses again, it is extremely simple and pretty.

Embroidery, either when formed by means of pipings or braid, requires but little art for its accomplishment; the only difficulty consists in keeping the various windings even. Observe attentively that the different turnings and scrolls are nicely rounded, kept perfectly even, and the corners sharply turned. The great beauty in braiding, consists in making the different turnings perfectly pointed, which

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can only be accomplished by felling the braid or pipe, at its extreme edges. Permit your stitches to be small, but on no account deep; commence each separate piece of braid, and finish it in the same way, by passing it under whatever you are embroidering, with a braid needle: be most exact in seeing that the colour matches, with which you sew it on. I suggest the plan of cutting off a length of the braid, as corresponding precisely in colour, which will prevent the stitches showing. Of course the braid must be cut the length of a needleful of thread, and each length of silk drawn from it as the work progresses.

When braid-embroidery is finished, it should be passed under a warm, but not hot, iron, the work being covered with tissue paper;—this flattens the braid, and adds much to the beauty of its appearance.

Great attention will be necessary to avoid drawing the hand the least tight in putting on either the piping or the braid.

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LESSON V.

On Cutting-out Skirts with Economy.

After taking the length of the back, and allowing for the hem at the bottom, and a turning in at the top, you cut off from the lining muslin, as many breadths as will, when joined together, make four yards in width. Pin or tack all the seams together, without any reference to the outside; gather up the top, without any slope, and slip it over the head; then tighten the gathering thread to the waist, which should be done when the lining body is proved to be correct, and you will then have an opportunity of noticing where the pins for the top of the skirt may be placed: this, of course, must be regulated by the extremity of the body. Be careful to place your row of pins

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close after each other, as when the gathering thread is unfastened the pins will be otherwise at too great a distance.

You next prepare for cutting out your material, having observed that it is perfectly straight at the beginning. The front breadth, by bringing it to the slope of the pins, will be found to be much shorter than the back; the side breadths, again, will permit you to cut one out of the other, unless the material has an up and a down, as well as a right and wrong side.

Be most careful, in cutting out your skirt, that you measure each seam with the greatest nicety previous to taking it off the piece.

I recommend amateurs to cut out and make up their skirts after the following rule, as by its aid they cannot err. It will be necessary that each seam of the silk be basted to the lining: according to this method, you do not cut off your silk until you have tacked the first breadth, which must be the centre one of the skirt.

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For example, first bring the lining and the outside even at the bottom; arrange the breadth neatly and smoothly on the lining, and pin it down close to the seam; cut it straight off at the top, only allowing it to reach about one inch beyond where the pins are placed, which of course is the full length required; next take the second breadths, and act in the same way. You will here find the slope for one side exactly fit in for the opposite. You will also observe there are four straight breadths, and four sloping: the three long ones are for the back, and the shortest for the front. After having tacked on the centre breadth, run the seams up on each side, tacking the outside breadth on to the lining; this should be done at the extremity of the selvage; again, attend to the fourth breadth, and take care that the lining is perfectly even underneath, and that your outside may reach a little above the pins at the top, for the turning. You can either close the last seam together bag fashion, and turn it inside

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out, or close it up altogether, and sew the raw seam over on the inside. Be sure, as you proceed with the breadths, to tack each firmly, top and bottom.

In order to give the skirt a pretty "set," you must be careful to place a greater quantity of fulness on the hips than in the front, whether you gage or plait it.

The graceful character of a dress is truly dependant on the easy fall of the skirt drapery; in order to produce that *distingué* appearance which is so desirable, I recommend that the most minute attention be paid to the arranging of the plaits or gathers; the seam under the arm of the body will serve as a safe criterion, for where the rise of the hip takes place, there the plaits or gathers should thicken. Be particularly careful that your skirt rather droops than catches up at the back; the latter is extremely vulgar in its appearance.

In making up satin, should there be any stiffness, it must invariably be pulled out, as

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this will prevent its creasing. It is necessary to observe, that every order of material is improved by removing the stiffness, unless it be such as are used for linings. To render material soft, it is desirable to draw it first on the one bias, and then on the other.

Plain skirts are much admired by the Parisians, and their method of supporting them from the figure is far more *distingué* than the plan adopted by our English ladies; with the former, the crinoline or wove horsehair is introduced in wide strips into the hem of the skirt, and is arranged after the following method. When the skirt lining is run together, leaving open the last seam, a strip of crinoline or horsehair is cut from the piece, about a quarter and a half wide; this is doubled to half the width, and placed inside the hem. Should it be wished to make the skirt appear very full, two straight pieces of the crinoline, of the width and thickness of that in the hem, may be laid on in bands about a quarter of a yard distant up the skirt:

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—these are enclosed by a piece of lining muslin. This quite supersedes the necessity of the stiff petticoat.

Skirts that are flounced, whether the flounce be on the bias or on the strait, require a certain portion of fulness. If you place too much, it looks crowded, if too little, the appearance is contemptible; consequently the rule should be, one width of bias material to each breadth in the skirt. Or if the strait, allow a breadth and a half, for fulness, to each breadth.

Plaitings of ribbon require three times the length of whatever part of the dress they are intended to decorate. For the plaits to set round and pretty; they should invariably wrap a small piece underneath, keeping the upper part confined into a narrow space, since a flat plait is always considered vulgar. Make each plait as exact as possible in size. All this will be accomplished by a little practice.

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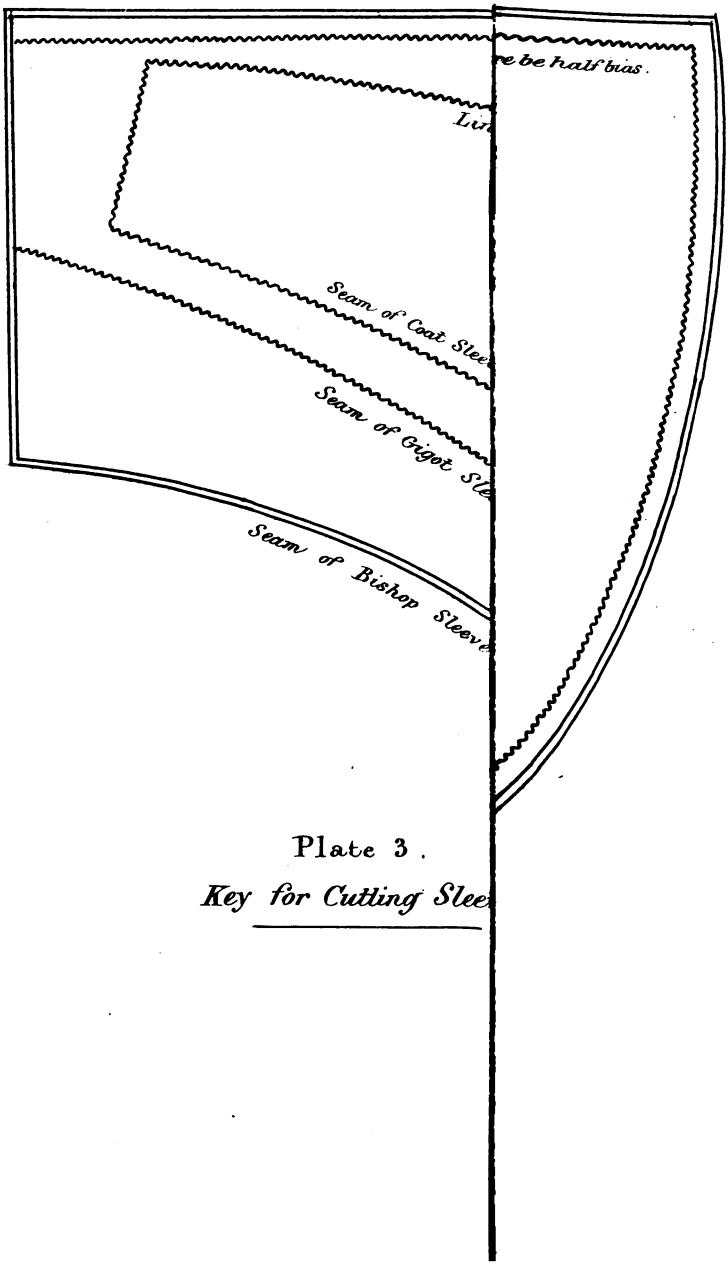


Plate 3.

Key for Cutting Slee

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LESSON VI.

Rules for Feathering, Puffing, and Honeycombing.

"So long as garments shall be made or worn;
So long as hemp, or flax, or sheep shall bear
Their linen woollen fleeces year by year;
So long as silk-worms, with exhausted spoil
Of their own substance, for man's use shall toil;
Yea, till the world be quite dissolved and past,
So long at least the needle's use shall last."

I SHALL next proceed to explain the cutting* of every description of sleeve from the one illustrated. The outlines introduced will shew the method on which every sleeve can be cut.

The tight, or coat sleeve, as I have before observed, ought to be fitted to the arm prior to the making up, as it is extremely unbecoming if not made to fit correctly.

* See key for cutting.

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The mode of cutting every style of sleeve from the key presented is extremely simple. A few rules will be sufficient to impress on the memory all that is requisite to be understood. The style of a dress is again dependant on the selection of the sleeve; thus both shape and trimming become matters of importance. An inelegant effect is frequently produced by elaborate frills, puffing, &c. &c. therefore a profusion of adornment is always to be avoided: need I add that in such points as these the Parisians excel. Bear in mind that uniformity of style is desirable throughout the decoration of a robe.

The only remark to be offered, in reference to sleeves worn large at the top, is that plaits must be done as evenly as practicable. For morning dresses that are intended to wash, frilling trimming is requisite;—this is cut off in strips according to the width dictated by fashion: in some cases the selvage will answer

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best, but in general it is torn off on the straight-way, hemmed, and gathered.

To gather, is a term very comprehensive of what is to be accomplished. It is usual to allow nearly as much again for fulness as will reach in length the material to which you have to attach it. The frilling must be divided, as well as the substance to which it is to be fixed, into halves and quarters. It is recommended that a pin be placed at each division; gather it at a short distance from the top, and finish each quarter after the same mode. Should you prefer a cord to give the appearance of a beading, it is better to shrink it first in hot water, then enclose it in a piece of bias material;—this must be put on the dress prior to frilling; care must be taken not to tighten the cord; proceed to fasten each quarter as before directed, and be careful to arrange your fulness with much regularity.

Featherings, single, double, and triple, are all pretty in effect; they are each simply gathered at the edge, and then again at separate

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distances. As many runnings as you choose to introduce will each form a distinct puffing. Commence sewing on the trimming from the last gathering, and proceed upwards, leaving a narrow space under each. Only a little attention is necessary for the accomplishment of this order of work, which looks exceedingly well on capes of dresses, round peignoirs, down the sides of skirts, &c. &c.

Honey-combing is another kind of trimming that is generally admired. It is worn as a stomacher, in the front of silk or satin dresses, or as an embellishment to the tops and cuffs of full sleeves. To accomplish this order of work, the material must first be creased and tacked, then caught together with a neat stitch at equal distances. The silk, which should be of the same colour as the dress, must not be cut off at the different divisions, but passed from one opening to the other. On withdrawing the tacking threads, the different lines of diamonds will become evident.

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Velvet is much adopted for present wear; it is cut in bias lengths, first run on at one edge turned back, and then slip-stitched at the other.

Reverse plaitings is another kind of trimming that is unique in its style. Great attention must be paid to keep the strips that are cut for the trimming exactly on the bias; the plaiting likewise must be done, each way, with the greatest nicety.

The authoress is anxious to impress on the minds of those ladies who wish to benefit by the rules herein laid down, that no opportunity should be lost in making the sewing look well, since every article of dress is to a certain extent indebted to its mode of finishing. The chief requisites are proper needles, cotton, and silk, joined to work, not of extreme neatness, but such as is considered firm and durable. In this, as in every other case, the greater the practice the more skilful the artist becomes. Uniformity of work is decidedly of importance in making

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up a dress. Equal attention must be paid to the separate parts, such as sleeves, skirt, and body. Proceed patiently after this mode, and the result will be excellence of execution.

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LESSON VII.

On Full Bodies.

The several full bodies that are worn, namely, the blouse, wrap, Swiss body, &c. &c. as before observed, are all formed from the simple pattern in Plate No. 1. The explanation given will, in a great measure, develope the plan on which it will be necessary to act. But, in order to a thorough understanding of the subject, a practical lesson, in conjunction with one from the diagram, would prove of the greatest service.

In the third class of Symmetrical Designs will be found the variously formed full bodies, and the method adopted for transforming a tight body into a full one. I shall here introduce the blouse body, which is arranged in blue paper. Like most full bodies, it is cut on the

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straight of the material. You commence by pinning it at the half of the front; and leave for fulness nearly as much again as will reach across the pattern. Pin it from the centre of the front to the upper part of the shoulder,—that is to say, along by the blue mark of the designed pattern. Next form the fulness into three plaits; these must reach from the middle of the shoulder to the bottom of the waist. The plaits will be found to increase in size, as they progress downward. Be sure you do not let the plaits that are intended to form the fulness extend beyond the plait that is sewn up in the designed pattern; be careful also to fix it smoothly at the arm-hole at the seam under the arm, and as far as you intend it to be plain at the waist. The pins that confine the plaits only must be removed, and this will permit you to gather it in rows. The different places are illustrated by black lines for the purpose.

Having ascertained what numbered Sym-

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metrical Design will fit the individual, you have simply to prepare your full body over it, according to the plan offered. Should you at any time wish a tight lining for your full body, it must be made up precisely after the plan of the lining body contained in the case of designs, requiring only the shoulder and under the arm seams opened,—after which the full body must be removed from the paper pattern and placed on the lining,—securely tacking them together by the blue mark that serves as the tracing in the lining body; after which the seams must be joined together.

In cutting the full bodies, invariably allow a turning beyond the pattern, as illustrated in the blue paper guide.

If you make your body without a lining, be careful to line it from the shoulder to under the arm, likewise the side pieces. Should you wish a full back, attend to the quantity of fulness allowed in the blue paper pattern, as this will prove a safe guide to all other sizes, requiring

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only a little more or less in proportion as the numbers in the Symmetrical Designs vary. If the back be full, you must remove the side piece and tack it on to the lining, previous to fixing it on to the back.

Dresses that open behind must have wide hems left at the half of each back, and the right side must wrap over the left. If open in front, the left over the right. They will likewise need the turning for the hems to be allowed.

Narrow velvet, or gimp, is fashionable for concealing the gathering at the shoulder of silk or woollen dresses; but for such as are intended to wash, a biassing will look best. This is accomplished by gathering the body and drawing it close to the pattern; after which, a coarse thread is run on the right side and sewn over each of the gatherings; or you may neatly chain-stitch it across. In either case the effect is very satisfactory.

The fulness at the bottom of the waist is arranged after the plan of the shoulders, taking

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care to allow sufficient turning to admit of a point band.

Should this description of full body be desired in Silk, Satin, Poplin, or any description of woollen material, the selvage must be placed to come at the bottom of the waist, unless it interferes with the pattern on the fabric: in such case it is better to abandon the wish for this style, as it will be found impossible to give the fulness a graceful set. For cambrics, or muslins, this shaped body is most eligible; in either of the latter cases, the selvage must invariably be placed to the half of the front.

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LESSON VIII.

On the wrap or crossing Body.

This body is much esteemed by the *élite*; it requires great attention in its arrangement, to make it fit well; I shall therefore bestow every care to be explicit in my directions concerning it.

The wrap body may be lined throughout, or merely down the side and up to the shoulder: of course, the back and sidepiece being tight, invariably require a lining. You commence your high crossing body, as well as the low, by attaching a piece of paper to the centre of the front, still continuing to use the pattern shewn in plate No. 1. If your body is intended to be high, fix it after the following manner. Turn

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down the width of a hem on the selvage way of the material; this will serve to establish the first plait. Should you wish it in plaits instead of fulness, be careful to leave them sufficiently deep to sit well; permit them to come in a straight line from the shoulder to the waist, folding the number you require flat on the designed pattern, having first tried on the measure you presume will fit.

When you have formed as many plaits as fashion or good taste may dictate, proceed with much care to fit your material smoothly to the arm-hole and waist, not forgetting to tack all the folds across;—this will keep the plaits in their exact position when removed from the design on which the body has been formed. Do not disturb one side until the other is fitted; this is accomplished by turning the pattern inside out. The plan will be found fully developed in the lilac paper pattern, which shews, on the one side, the high body, and on the other the low. The right direction of threads for the

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low wrap body, which is more frequently made on the cross, is illustrated by the black marks on the folded pattern;—these lines are where the immediate bias of the material must fall. The French in all cases divide the material in the low crossing body; or, should the figure be inclined to *embonpoint*, the same mode is established in reference to the high.

The drapery that forms the crossing in the low as well as the high body, extends from the e tr emity of the wrap to the shoulder, proceeding in a direct line until met by the plait, which is sewn up in the brown paper design. The false plait is then introduced, and the material cut off the line again illustrates the bias, and the remainder of the body is finished in accordance with the rules given for the high body.

Do not fail to tack the plaits, since this is of great importance. Care must also be taken to leave the turnings very deep at the centre of the waist, as full bodies are worn with a pointed band.

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Should a tight lining be wished, refer to the foregoing lesson.

This pattern will be found in the third class of Symmetrical Designs.

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LESSON IX.

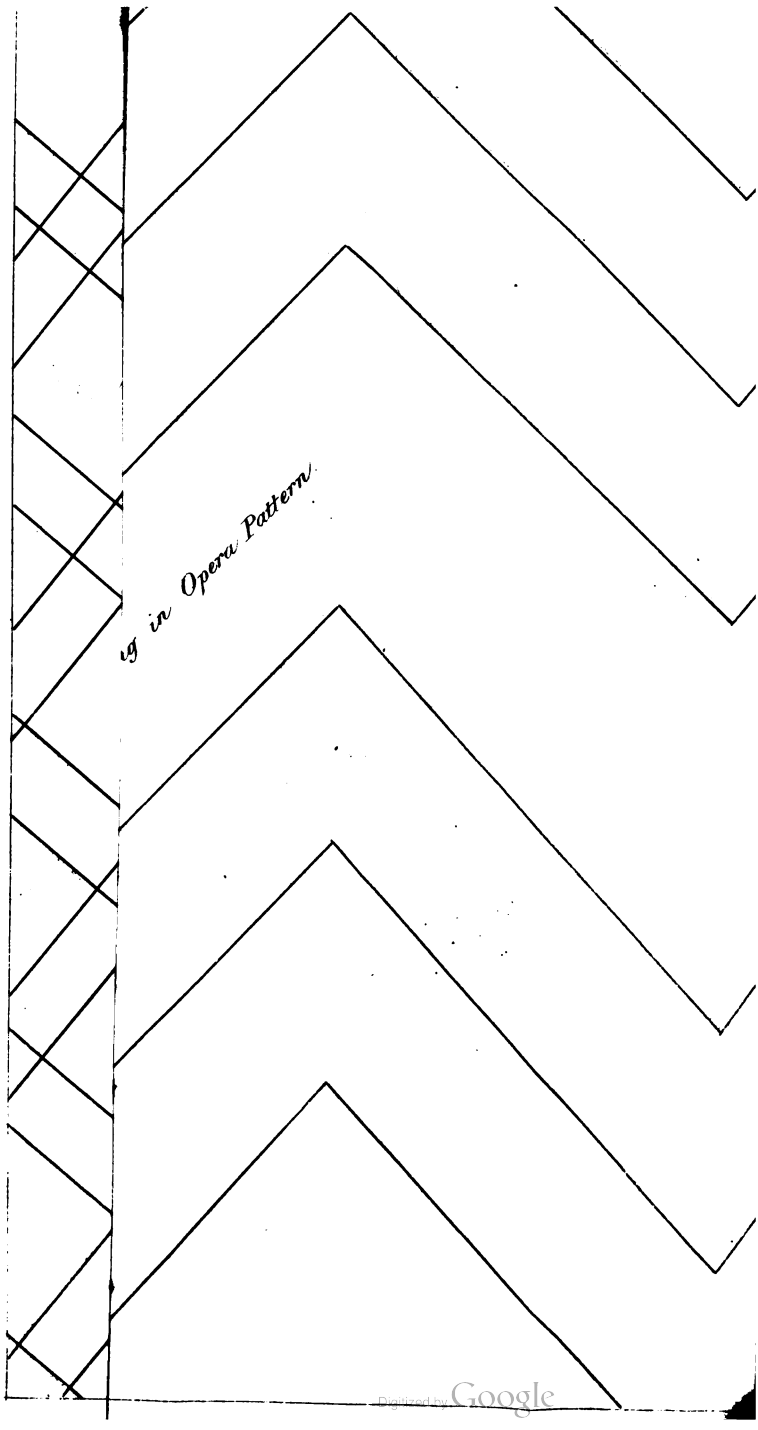
On Quilting on Lines and in Figures.

"Implements of every size,
And formed for various use."—COWPER.

THE illustration shews the line quilting in different forms. A lady wishing to excel in this branch of the art, requires nothing beyond a little practice, joined to well-selected needles and silk. Walker's straw needles are best suited to the purpose. The silk must be particularly fine and even.

Quilting for borders or linings of shawls, scarfs, &c. is much in vogue: it is accomplished after the following method. Commence by folding down the corner of the material; this will give the direct bias, and form the first line for working on. The distances are given by fashion,—the designs will show the method

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upon which they can be acted. Each mark is measured at the beginning and finishing, as correctness is indispensable. Each line in the first design for quilting is done separately. When folded, they must be pressed down with a warm but not hot iron.

Silks and satins are the materials used for quilting; the former is the more easy to accomplish. After commencing at the corner, you proceed with the whole by the same method.

Much attention will be necessary in folding the second design for quilting; each crease must be doubled towards you, or the lines will, when unfolded, shew themselves incorrect. All lines for quilting require to be pressed.

Be careful to keep the woolly side of the wadding next to the material intended to be quilted. In the choice of this article, be most particular to observe that the skin at the back is fine, since, should it be harsh, the quilting cannot be made to look well. The wadding

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selected for this purpose is sold in large sheets: open them flat, and lay them on a very soft lining muslin; this invariably forms the ground-work or back. The muslin being previously cut into the shape required, wide turnings must be allowed, as the quilting considerably reduces the size. Having arranged the back ground, tack your sarsenet or satin neatly on to the wadding, having first prepared the lines; —avoid the side which has been ironed, as this is considered the wrong side,—the sharp edges being uppermost; if on the right side, the pretty effect of the quilting would be destroyed, since much depends on the sinking in of the work.

Figure quilting is prepared according to the directions already given, as relates to the back ground. If it be satin, be very careful in tacking it on to the ground work. Satin, from the glossy smoothness of its surface, is far the most difficult to trace on, the pencil being apt to follow the straight threads of the warp,

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thus rendering it less easy to produce graceful curved lines.

The pattern for this style of quilting must be drawn on a stiff cartridge paper, and the lines cut out in a way similar to that practised in stencilling. Should the satin be white, or of any delicate colour, it were better to trace it with the point of a large pin.

In every order of quilting it is necessary that the hand should be drawn rather tight.

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LESSON X.

On the Art of Cutting Cloaks, Capes, Collars, &c.

"Ever varying, still the same."

No definite style can be given for capes. It were useless to attempt a description of the endless variety of shapes eligible, which at all times must be governed by the caprice of the wearer; yet at the same time be it understood any of the above, to sit gracefully, must be cut from the individual's own pattern.

Some ladies erroneously imagine that a cape of one form will suit every figure: this however is incorrect, on account of the variation of the shoulders. For example, it is obvious that a cape suitable for falling shoulders could not

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be made available for a figure where their prominence is remarkable. Those worn of late are greatly improved by having a seam introduced in the centre of the shoulder. The periodicals of fashion will constantly afford a sufficient supply of shapes in every style.

The method here laid down will be found a most easy and complete mode of copying any pattern that you may see portrayed; or, should you wish to form a cape after any particular fashion, regard attentively the shape it assumes at the back, front, and shoulders; if it falls far over the sleeve or otherwise. Be careful also to notice the depth below the waist, as well as the height of the neck. Having made the requisite observations, proceed at once to join together some sheets of soft paper, pin them directly down to the half of the back of the body pattern you presume will fit. The plait and seam under the arm must be pinned

* The lines for berthe and cardinal capes, in the first illustration of this work, will serve as a key to this lesson.

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up, then place the paper smoothly across the back, shoulders, and front; trace it carefully round with a pencil to the form desired, and then cut it to the tracing.

Should it be wished to fall below the waist, arrange your paper to permit of its extending to the depth required.

Low capes are cut out on the same principle, merely substituting, in place of the high, the low body pattern. There is no exception to the rule of arranging them from the half of the pattern.

The same instructions are alike applicable to cloaks. These it must be remembered invariably require an inner lining, which is recommended to be cut out previous to the outside, and tried on, as, should it be found necessary to make an alteration, it were better to sacrifice the lining than the material.

Quilted linings greatly improve the appearance of the satin or velvet under which they are extended. The French not only line scarfs,

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shawls, and cloaks with quilted silk, but also the skirts of dresses.*

The *carriage cloak* is extremely simple. Run together six or seven breadths of satin or velvet, and line them with fur or quilted sarsenet. The skirt is then accomplished. Next proceed to cut a square collar (vide directions, Plate No. 1); you then gather or plait the breadths equally, dividing the fulness around the collar. Cut arm-holes three nails and a half in length, and three nails and a quarter below the shoulder-piece. A large cape is generally made to complete it.

A *circular cloak* is nothing but a very large round, with a smaller one taken out to form the throat part, and then divided in a straight line from the neck to the bottom.

Cloaks are generally wadded with a thin flannel wove expressly for that purpose. Care

* It must be understood that whenever the lining of a dress is quilted, the pile of the wadding must be placed next to the material of which the dress is made.

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must be taken to tack the flannel rather thickly on to the cloak lining; not forgetting to tack each seam of the outside, as in the skirt of a dress.

It is unnecessary to dwell longer on the subject of cloaks; for should the explanation given not be comprehended, a short lesson will at once render the apparent difficulty intelligible.

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LESSON XI.

On Goffering.

"Behold in these what leisure hours demand,—
Amusement." COWPER.

GOFFERING, in England, is done by a machine, the effect of which is stiff and ungraceful, whereas the French mode, with straws, is simple, elegant, and speedily accomplished.

It is necessary, in the first place, to take a slip of wood,—(the flat boards used by silk mercers for folding their satins are desirable for the purpose); this board must be covered very smoothly with a piece of flannel, which is sewn together at the back. Over this, place middle-width tapes, which must be well secured at each end. The tapes should be placed at about an inch and a half from the edge of the board, on either side. Proceed by folding the border,

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or whatever trimming you may be about to goffer, into three or four thicknesses, placing it immediately between the tapes; pin the end you begin from firmly on to the flannel; after which, place first one straw over, and then another under, until you reach the extremity of the border. Be sure to keep the straws as closely knit together as possible. Should they be disposed to slip apart, fasten them by means of a pin. When the straws have been carried as far as may be desired, turn back a small piece of whatever you are goffering, and fasten it with pins at each side; by these means the straws will arrange themselves closely together;—after which a rather damp muslin must be placed over the straws, and a warm iron lightly passed over the whole.

You next place the board at a short distance from the fire, and allow the work to dry gradually; after which the straws are to be withdrawn, and the goffer is shewn perfect. The size of course depends on the straws selected.

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Another advantage to be derived from this mode of procedure, is, that should the border be of a costly nature, such as Valenciennes, or any other expensive lace, there is no danger to be apprehended, which there might be from the destructive character of the machine.

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LESSON XII.

On Pinking and Trimmings in Velvet.

PINKING is an elegant style of trimming in gros de Naples: it is done by means of a punch and a block of lead; both are very inexpensive articles. The punches are of various shapes and sizes. The gros de Naples is cut out in bias widths, according to the depth of trimming chosen;—the strips are then tacked one on the other, keeping the edges perfectly even. The substance should amount to about six thicknesses. They are placed on the block of lead with some paper between, and struck sharply with a hammer; and on its removal, the pattern will be found to be perfect and well finished.

Prior to the untacking of the breadths, the edges of the pinking should be touched with a

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camel's hair brush, steeped in a weak solution of gum, this will prevent ravelling.

Velvet leaves, arranged either as flowers, or in the form of a wreath, have a pretty and simple effect when placed above the flounce or flounces, so as to form a heading. The French adopt this mode, leaving the circle of leaves to surmount the one deep flounce. The effect is extremely good for slight mourning, where the trimming is of black velvet, and the robe of white watered gros de Naples.

The process for forming this trimming is easily accomplished:—the designs are cut either by a punch or with sharp scissors;—in the latter case, take the pattern chosen for your guide,—in the former, the punch used for the cutting of wax flowers is desirable.

Before the velvet is cut out in shapes, a thin paper should be gummed at the back. If the velvet be black, choose the tissue paper of the darkest tint you can find; this will allow your trimmings to wear as long as your dress;

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otherwise the edges will become rough by unravelling.

Each leaf must be tacked on with exceedingly fine cotton, and as a finish to the stems of either the flowers or the wreath, a narrow rouleau of velvet must be introduced.

All kinds of fancy trimmings in velvet are done after this method.

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LESSON XIII.

On High Bodies.

THE *one-plaited body* is so simple in its character, that I think it unnecessary to dwell on its merits. It will be found, arranged and prepared ready for trying on, in the second class case of Symmetrical designs.

The *three-plaited bodies* are much worn for walking and morning dress; they are considered to give great roundness to the figure, and are highly esteemed by the French. Fashion directs this style of body to be cut on the straight in all parts. By referring to Lesson No. 1, all information requisite for trying on and making up will be found. The mode of cutting is sufficiently illustrated by the Prepared Design which is presented in the third class case.

It is however necessary to mention, that if

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an alteration to any extent is required from the Symmetrical Designs, the fault will be found in most cases to arise from an ill-cut corset. The *mal-séant* appearance of the female figure is chiefly attributable to this cause.

The only method to be adopted in such case is as follows:—Pin in, or give out, at the different seams of the prepared design, what may be deemed requisite to accomplish a fit.

Observe attentively the parts where you may expect alteration: these will be the half of the back, the centre of the front, and the seam under the arm. To mark the height of neck, length of waist, and dimensions of arm-hole, introduce a line of pins, which must be done with judgment.

Having removed your design from the figure, you prepare for transferring it to a sheet of stout paper, prior to which however you must arrange a row of pins on each side of the seam under the arm, as well as down the plait which forms the bosom. In both cases, I need hardly

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remind you that the seam and plait must be left open, to admit of its being smoothly extended upon the paper. Pin it down with the greatest precision, taking care that the lining is nowhere drawn awry; then it must be pierced with a stiletto through to the paper, in a direct line with the pins.

This will leave your pattern in one piece. You are now in a position to disengage the design from the paper, and may proceed to cut the pattern to the holes; then mark off the seam for the shoulder and sidepiece, as illustrated in Plate No. 1.

The Swiss Body is sometimes chosen for evening wear. Its formation is the same as directed in Lesson No. 3, with the exception of two deep plaits being left for fulness over the bust. These are gathered at the shoulder and at the centre of the front, taking the form of a drapery; after which it is placed on the tight lining.

The folded *Grecian body* is justly considered

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the most elegant, and is perhaps on that account so universally adopted. Its suitability for the *toilette d'intérieur* and full dress has for a long time been acknowledged by our neighbours the French, and is now being appreciated by our own fair countrywomen. It is not easy to give any very correct idea of its form, but somewhat may be gathered from its resemblance to the crossing body, with this exception, that the centre of the Greek body admits of a large bouquet plait. It is cut directly in the straight, and the piece which forms it is about one yard and three-quarters in length. The selvage runs across the body, and the folds fall in a line from the upper part of the neck to the wrap at the waist. These, like the crossing body, must be tacked whilst on the paper pattern. A tight lining must be in readiness to receive it, the whalebone having been previously inserted in the casing.*

* This pattern will be found fully explained in the first class case of Symmetrical Designs.

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General Observations: and Rules on Padding.

No definite length of material can be given for the making of a dress, since the number of yards entirely depends on the various draperies selected.

Good taste directs that no part of a dress should be over-trimmed, and such as are chosen should be selected with judgment.

Cordings at present are little worn; the seams of bodies are simply closed together on the wrong side, for sleeves, capes, &c. &c. Passementerie on velvet is most admired.

In fixing in sleeves, be careful that the seams are arranged at their proper places, which must entirely depend on the sleeve selected. If

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a bishop or gigot sleeve, the seam under the arm, as arranged in the Symmetrical Designs, will be found a safe guide for the termination of the sleeve.

Chemisettes, or guimpes, are made to pass over the head. They are cut the required height, taking the proper numbered design for your guide.

Paddings of horsehair, as before observed, will be found indispensable, since, be it understood, the Symmetrical Designs are not only planned to fit the figure, but also will afford every opportunity for the correction of any inaccuracy that may be present. If the figure be larger on one side than the other, reduce the front and side piece a little under the arm. Should this prove insufficient, add small pads of the finest horsehair to the inner part of the body of the dress.

Tight sleeves look much better wadded if the arm be thin: this must be done with the greatest care.

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I recommend amateurs to be most particular in cutting out material, such as stripes and plaids. Commence by cutting off the skirt of your dress: take especial care that it is even at the commencement. You then proceed to cut out the right sleeve and half of the body, and for the left and opposite side of the body, arrange the stripes or plaids immediately on each other, so that they may face.

Be equally exact in tacking the body and sleeves on to the lining, or the figure will present an uneven appearance. The plaids or stripes should likewise be made to match for the skirt. Skirts that require trimming round, should, after all the seams are run and the bottom hemmed up, be so arranged on a table as to admit of its sliding into the skirt, as in this case every breadth will be found in a proper position to receive the trimming, which is done by drawing the skirt round the table.

The method proposed for fixing trimmings on the front breadth or sides of dresses, is to

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plait or gather them at the top, and pass them over the head of some person, in order to pin them on with effect.

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CONCLUSION.

In conclusion, the Authoress has endeavoured to render clear to the meanest capacity the important art of dressmaking; and if, in her anxiety to produce a work as intelligible as useful, she may be accused of repetition, which, from the exclusiveness of the subject, must be allowed is not altogether unavoidable, she trusts that it may be ascribed to her desire to place before the public a series of practical remarks, the result of many years' experience.

If there be one mechanical art pursued by our country-women generally, of more universal application than all others, and therefore of more universal interest,—it is dressmaking. All individuals, from the fairest occupant of the stately palace to the meanest inmate of the homely cottage, ply the busy needle,—the

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former for amusemsnt, the latter from necessity.

It has been said that a book without a preface is an anomaly: one without " a conclusion" would be still more so:—the former answers the purpose of introducing the writer to the reader,—the latter affords an opportunity of apologizing for sins of omission and commission.

It should be borne in mind, the foregoing pages have been penned at intervals, which must plead as an excuse for some parts that may seem to be disunited. The Authoress, however, feels confident, that in general accuracy of detail, and in fitness for practical application, her work will not be found wanting. And should the little book here committed to public opinion prove acceptable, it will ever remain a grateful testimony to the favour it has been her fortune for so many years to enjoy.

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SINCE the compiling of the foregoing pages, MADAME DU PRIER has added her name as a partner in the Establishment, conducted by MRS. HOWELL; and announces her intention to receive Pupils at the Rue Richelieu, Paris, during the Winter Season. MADAME DU PRIER engages to convey by lessons, to persons of the most ordinary capacity, a correct knowledge of Cutting, Fitting, and Executing any style of dress.

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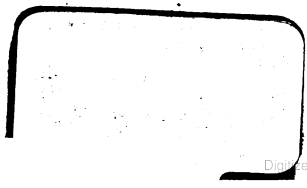
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